

CARLA'S COLUMN



Welcome Back!

This week, the Library returned to regular on-site operations after more than two years of maximizing telework in response to the COVID-19 pandemic. The return has been carefully planned and incrementally implemented to ensure that, at each step along the way, we are prioritizing the health and safety of our Library community.

As we work through this transition and begin new telework schedules for many employees, I want to emphasize that it is very important that you remain vigilant in following the Library's ongoing health and safety protocols.

Stay home when you are sick. Complete the Library's [health screening tool](#) every day before coming to work on-site and report symptoms, exposure or travel to the Health Services Division (HSD) at HSDCOVID-check-in@loc.gov. Avoid close contact with others by staying 6 feet apart where possible and consider wearing masks when you can't do that for an extended period of time. Continue to wash and sanitize your hands frequently, and wipe down common surfaces regularly.

CARLA'S COLUMN, CONTINUED ON 7



National Recording Preservation Board

Hank Aaron (from left), Queen and Alicia Keys star in this year's registry class.

Sounds of America Added to National Recording Registry

New recordings bring the number of titles on the registry to 600.

Alicia Keys' debut album, "Songs in A Minor"; Ricky Martin's "Livin' La Vida Loca"; and Queen's "Bohemian Rhapsody" are some of the unforgettable sounds of America joining the National Recording Registry this year. The 2022 class includes important inductions of hip-hop and Latin music, including recordings by Linda Ronstadt, A Tribe Called Quest, Wu-Tang Clan and Buena Vista Social Club.

Librarian of Congress Carla Hayden announced the latest additions to the registry on Wednesday – 25 in total. They were selected as audio treasures worthy of long-term preservation because of

their cultural, historical or aesthetic importance to the nation's recorded sound heritage.

"The National Recording Registry reflects the diverse music and voices that have shaped our nation's history and culture," Librarian of Congress Carla Hayden said.

Under the terms of the National Recording Preservation Act of 2000, the Librarian each year names 25 new titles to the registry in consultation with the Library's National Recording Preservation Board. The newly selected record-

RECORDING REGISTRY, CONTINUED ON 8

NOTICES

DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Amy McAllister at amcallister@loc.gov.

Kelly Abell
Lynette Brown
Michelle Dubert-Bellrichard

Christa Maher
Avraham "Avi" Shapiro

DEVELOP CULTURAL COMPETENCE

April 29, 10 to 11:30 a.m.
Online and On-site

The Office of Equal Employment Opportunity and Diversity Programs is sponsoring an interactive hybrid book talk with Enrique J. Zaldívar, author of "Your Unique Cultural Lens: A Guide to Cultural Competence."

Find out how to use the unique cultural lens exercise described in the book to increase self-awareness and understand your own values, beliefs, strengths and limitations. The exercise will help you to cultivate curiosity, broaden your perspectives to be inclusive of employees and colleagues and work together effectively.

[Register here](#) to participate online or on-site in the Montpelier Room. The deadline to register for on-site participation is April 22.

Questions? Contact Sarah Kith at skith@loc.gov.

Request ADA accommodations five days in advance at (202) 707-6382 or ADA@loc.gov.

PROFILE IN QUIET LEADERSHIP

April 28, 2 p.m.
Online

The [Women's Forum for Growth and Networking](#) of the Library of Congress Professional Organization invites you to join Susan Morris, assistant to the director for acquisitions and bibliographic access, as she reflects on a remarkable career. Morris will share valuable lessons from her nearly 40 years at the Library, including how to recognize the leader within and ways you can impact an organization no matter your role or title. All are welcome.

Questions? Write to womensforumboard@loc.gov. Join the Zoom meeting [here](#).

GAZETTE LIBRARY OF CONGRESS

loc.gov/staff/gazette

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

Library of Congress Gazette

Washington, DC 20540-1620

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ISSN 1049-8184

Printed by the Printing Management Section

GAZETTE DEADLINES

The deadline for editorial copy for the April 29 Gazette is Wednesday, April 20.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

DO YOU FORWARD THE GAZETTE TO FORMER COLLEAGUES?

LIBRARY OF CONGRESS ALUMNI NETWORK

Invite them to join the Library of Congress Alumni Network to stay connected

Questions or ideas? Contact alumni@loc.gov

www.loc.gov/alumni

Library Staff Return to On-Site Work

BY WENDI A. MALONEY

For the first time since 5 p.m. on March 12, 2020, when the Library closed its doors in response to spiraling cases of COVID-19, a full complement of staff – more than 3,000 – entered Library buildings this week. Some had not worked on-site regularly for more than two years. Others – those who began at the Library during the pandemic – had never done so.

Starting on Monday, a new buzz filled the halls, colleagues smiled as they reacquainted themselves and food service vendors welcomed a boost in business. Yet, the postpandemic workplace, or the “new normal” as it’s being called, looks and feels a little different from the Library that staff left behind in spring 2020.

To prepare staff, administrators released frequently asked questions documents last week on current COVID-19 protocols, on-site logistics and technology support resources. All the information they provided is available in the special announcements section of the [staff intranet](#).

Here is a selection of questions and answers. See Carla’s Column in this Gazette issue for additional details.

What pandemic flexibilities will remain in place?

The policies for telework, hours of duty, building access and parking that were implemented under special announcements to address the pandemic emergency are no longer in place. New policies regarding telework and hours of operation began on April 11, and staff must follow applicable Library of Congress regulations and collective bargaining agreements.

Will the number of people allowed in Library buildings be limited?

No. Supervisors planned employee on-site schedules to facilitate social distancing when possible. Reading rooms are still encourag-

ing appointments, and the Visitor Engagement Office continues to require timed tickets for visitors to help manage the number of individuals in Library facilities at any given time. If it is not possible to avoid close contact, staff are encouraged to wear a mask.

How will the Library determine if staff must return to maximum telework?

The Health Services Division will continue to closely monitor COVID-19 developments locally, nationally and internationally and consider guidance from the Centers for Disease Control and Prevention, the Office of the Attending Physician of Congress and other authoritative sources.

How will virtual meetings be conducted that include on-site and teleworking staff?

Conducting meetings on Skype/Zoom that include both on-site and teleworking staff will be common under the Library’s new hybrid form of regular operations. In the near term, continuing to conduct meetings by Skype/Zoom,

even with on-site staff, will be an effective way to avoid close contact and maintain 6 feet of separation when possible. Service units are considering purchasing headsets to reduce noise levels among on-site staff participating in online meetings from their cubicles.

My plans have changed. Can I update my telework request?

Yes. Staff can submit a request to change their telework schedule in the LOC Telework Request System on the [HCD Portal](#). The employee’s supervisor will consider, but is not required to approve, the requested change.

I did not submit a telework request during the open window. Can I do so now?

No. Telework applications were due on Jan. 19. Employees who did not apply for a telework agreement by then will be able to request an agreement during the next open season, in March 2023. There are exceptions for staff who move to a new position, experience a major change in workload or join the Library as a new employee. ■

LIBRARY BUILDING ACCESS

Madison Building

- Independence Avenue: Enter and exit 24/7.
- C Street West: Enter Monday through Friday from 6:15 a.m. to 2 p.m.; exit 6:15 a.m. to 5:30 p.m.
- Garage: Enter and exit Monday through Friday from 6 a.m. to 11:30 p.m. On Saturday, from 7 a.m. to 6 p.m.

The Madison garage is open to all badged staff (as opposed to just permit holders) after 1 p.m. from Monday through Friday, space permitting, and between 7 a.m. and 6 p.m. on Saturdays.

Jefferson Building

Carriage ground floor: Enter Monday through Thursday between 6 a.m. and 9 p.m.; exit between 6 a.m. and 9:30 p.m. On Fridays and Saturdays,

enter between 6 a.m. and 5 p.m.; exit between 6 a.m. and 5:30 p.m.

Adams Building

Enter Monday through Thursday between 6 a.m. and 9 p.m.; exit between 6 a.m. and 9:30 p.m. On Fridays, enter between 6 a.m. and 5 p.m.; exit between 6 a.m. and 5:30 p.m. On Saturdays, enter between 8:30 a.m. and 5 p.m.; exit between 8:30 a.m. and 5:30 p.m.

Taylor Street

Enter and exit Monday through Friday between 6:30 a.m. and 8 p.m.

Packard Campus

Enter and exit Monday through Saturday between 6 a.m. and 10 p.m.

'HARLEM STRUT' **JAMES P. JOHNSON (1921)**



Johnson was a creator of the jazz piano style known as Harlem stride, which fuses elements of ragtime with a bass characterized by wide leaps or “strides.” The single “Harlem Strut” was Johnson’s first recorded selection.

COMPLETE PRESIDENTIAL SPEECHES OF FRANKLIN D. ROOSEVELT (1933–45)

Roosevelt’s speeches are far more than sources for historical sound bites – they are defining political and social texts of their day that form a narrative of the 12 years of his presidency and of a historical epoch.

'WALKING THE FLOOR OVER YOU' **ERNEST TUBB (1941)**

If the single wasn’t the first honky-tonk hit in country music, it is on the short list. It is notable for the prominence of an electric guitar, signifying the emergence of a new style.

'ON A NOTE OF TRIUMPH' **MAY 8, 1945**

Writer Norman Corwin’s radio salute to the Allied victory in Europe aired the evening of V-E Day. An enormous audience tuned in, and an encore performance that aired five days later was issued as a record album.

'JESUS GAVE ME WATER' **THE SOUL STIRRERS (1950)**

The single comes from the first

studio session of a young gospel singer named Sam Cook, seven years before he added an “e” to his last name and gained world-wide fame in the pop and R&B fields.

'ELLINGTON AT NEWPORT' **DUKE ELLINGTON (1956)**

Time magazine described this performance by Ellington and his orchestra as a turning point in Ellington’s career, and Ellington himself later said he was born in 1956 at the Newport Jazz Festival.

'WE INSIST! MAX ROACH'S FREE- DOM NOW SUITE' **MAX ROACH (1960)**

Drummer Roach constantly sought to extend the boundaries of jazz, both stylistically and in the service of political change. This album masterfully fulfills his brief.

'THE CHRISTMAS SONG' **NAT KING COLE (1961)**

This song is said to be one of the most recorded holiday tunes in history. But it is Cole’s 1961 performance on this single, with perhaps his most lush vocal take ever, that is generally regarded as definitive.

'TONIGHT'S THE NIGHT' **THE SHIRELLES (1961)**



The three hit singles from this group’s first album – “Will You Love

Me Tomorrow,” “Dedicated to the One I Love” and the title track – remain moving performances, communicating a mix of desire and vulnerability.

'MOON RIVER' **ANDY WILLIAMS (1962)**



This single, forever associated with the smooth pop singer, became Williams’ signature hit. He sang its first eight bars at the beginning of every episode of his long-running television variety show.

'IN C' **TERRY RILEY (1968)**

The experimental composer’s album proved popular and influential across several genres, including classical rock and jazz.

'IT'S A SMALL WORLD' **THE DISNEYLAND BOYS CHOIR (1964)**

The song was first heard at the Disneyland pavilion of the 1964–65 World’s Fair in New York. It went on to become one of the most widely heard and remembered songs of all time.

'REACH OUT, I'LL BE THERE' **THE FOUR TOPS (1966)**

Featuring an impassioned lead vocal patterned on the shout singing style of Bob Dylan, the single was the group’s biggest hit and is considered its theme song, according to the Motown Museum.

HANK AARON'S 715TH HOME RUN (APRIL 8, 1974)

Milo Hamilton’s exuberant announcement on WSB–Atlanta

of Aaron's 715th home run, which eclipsed Babe Ruth's record, is remembered as one of baseball's – and radio's – greatest-ever calls.

**'BOHEMIAN RHAPSODY'
QUEEN (1975)**

The single breaks nearly every rule in the playbook for rock songs – it starts with a gentle a cappella, has a complex structure and clocks in at almost six minutes – yet it has endured in the public's consciousness.

'DON'T STOP BELIEVIN''



JOURNEY (1981)

Powered by lead singer Steve Perry's soaring, crystalline lead vocal, the single has never left the airwaves. It is considered Journey's greatest legacy and a personal empowerment anthem by generations of fans.

**'CANCIONES DE MI PADRE'
LINDA RONSTADT (1987)**



Ronstadt paid tribute to her Mexican American roots with this album. It quickly went double platinum, earned a Grammy for Best Mexican/Mexican American album and is America's biggest-selling non-English-language recording ever.

**'NICK OF TIME'
BONNIE RAITT (1989)**

Considered the most important album of the acclaimed artist's career, "Nick of Time" earned three Grammy Awards, including Album of the Year, topped the Billboard chart and sold 5 million copies.

**'THE LOW END THEORY'
A TRIBE CALLED QUEST (1991)**

Frequently seen as the definitive record of jazz and rap fusion, the album features sparse, live-sounding beats and acoustic-feeling bass runs with melodic jazz samples. Lyrics touch on themes of social awareness, Blackness and humor.

**'ENTER THE WU-TANG
(36 CHAMBERS)'
WU-TANG CLAN (1993)**



This album helped to shape the sound of hardcore rap and reasserted the creative capacity of the East Coast rap scene. The lo-fi sound of the mix communicates the rough-hewn nature of underground rap.

**'BUENA VISTA SOCIAL CLUB'
(1997)**

The popularity of this album featuring an all-star ensemble of 20 Cuban musicians fueled a resurgence of Cuban and Latin music, led to concert dates in Amsterdam and New York and inspired an acclaimed film.

**'LIVIN' LA VIDA LOCA'
RICKY MARTIN (1999)**



This single went to No. 1 in 20 countries and was certified platinum in the U.S., the U.K. and Australia. It was named the BMI Latin Awards Song of the Year, and it won four Grammys.

**'SONGS IN A MINOR'
ALICIA KEYS (2001)**

Keys has described her influences on the album as a "fusion of my classical training, meshed with what I grew up listening to," including jazz from her mother's record collection, classic R&B and hip-hop.

**WNYC 9/11 BROADCASTS
(SEPT. 11, 2001)**

The New York City station, whose studios were only blocks from the World Trade Center, conveyed the first chaotic details of the day and broadcast the tragedy's first eyewitness accounts.

**'WTF WITH MARC MARON' (GUEST
ROBIN WILLIAMS) (APRIL 26,
2010)**



This conversation with comedian Williams is one of nearly 1,300 Maron interviews that have legitimized the podcast as a media format and created an idiosyncratic document of contemporary American culture. ■

Islamabad Office Staff Member Recognized

BY SAJID ABBAS AND MUHAMMAD FAKHAR-UZ-ZAMAN

On March 28, Khaleeq ur Rehman of the Library's Islamabad office was named local employee of the month by the U.S. Embassy in Islamabad's Joint Country Awards Committee. He was selected for outstanding service and teamwork in support of the Budget, Administration and Information Technology sections of the Islamabad office.

Embassy Chargé d'Affaires Angela P. Aggeler presented the award to Rehman. Afterward, the Islamabad Acquisitions Section briefed her on the Library's Islamabad operation and mission in Southwest Asia, including the challenges of acquiring library materials from Pakistan, Iran and Afghanistan, the countries covered by the Islamabad office.

Rehman joined the Islamabad office as a receiving clerk in April 2017, after serving as control clerk with the U.S. Mission in Pakistan for two years. When asked what he enjoys most about his Library job, he responded, "I believe learning is a never-ending process. If given the chance to learn new assignments, only then does one have the opportunity to grow and to deliver. I thank my Islamabad managers for providing me with such opportunities."

Fehl Cannon, field director of the Library's Islamabad and New Delhi offices, acknowledged Rehman's achievements: "In my five years of managing the Islamabad office, I've worked with many outstanding locally employed staff. I'm especially pleased that Mr. Rehman has received this honor in light of his many contributions across a range of projects that have brought the Islamabad office to the forefront of collection acquisitions for research libraries."

Established in January 1962, the Islamabad office marked its 60th anniversary earlier this year. Beacher Wiggins, director for acquisitions and bibliographic access, said, "The Library cannot



Khaleeq ur Rehman of the Library's Islamabad office accepts his award from Chargé d'Affaires Angela Aggeler of the U.S. Embassy in Islamabad.

maintain its six overseas offices without the work of locally employed staff." The Acquisitions and Bibliographic Access Directorate has overall management responsibility for the Library's overseas offices.

In fiscal 2021, the overseas offices acquired 142,790 items for the

Library's collections and 244,077 items, on a cost-recovery basis, for other research institutions.

"This award to Khaleeq ur Rehman brings well-deserved attention to the contributions of locally employed staff to the Library of Congress," Wiggins said. ■

Tahir Anwar/Public Affairs Section, Department of State

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CARLA'S COLUMN, CONTINUED FROM 1

While each and every Library employee has faced challenges and accomplished a great deal during the pandemic, I want to highlight some of those across the Library who have worked tirelessly to ensure that the Library can continue to meet its mission as we return to on-site operations.

First and foremost, HSD, led by Dr. Sandra Charles, went above and beyond throughout the pandemic to keep us safe and well informed about COVID-19 and how to protect ourselves, our families and our communities. The division tracked COVID cases, advised us on policies and practices that allowed us to bring staff back on-site gradually and shared information about medical advances and efforts to combat this virus.

The entire Integrated Support Services Staff team kept our facilities safe and well maintained for more than two years as we gradually returned to regular operations. The staff of the Library's custodial contractors, Chimes and Makro Services, kept our buildings clean with enhanced protocols that focus on high-traffic areas.

Under the leadership of Chief Operating Officer Ed Jablonski, the plan to return gradually and safely to on-site operations was implemented with careful attention to detail and flexibility to meet the changing conditions we have experienced.

The overnight, dramatic shift to maximum telework required the Office of the Chief Information Officer (OCIO), led by Chief Information Officer (CIO) Judith Conklin and retired CIO Bud Barton, to make changes large and small to accommodate remote work. The office's staff has done so with resilience and ingenuity, always with an eye to the future of work for the Library. Thanks to OCIO's efforts, we not only accomplished our mission during the pandemic; we also put in place the infrastructure that will support ongoing telework under the Library's new policies.

The U.S. Copyright Office has fostered creativity and enriched this nation's culture by administering copyright law with no interruption in public services, setting up the first U.S. small-claims copyright tribunal, launching a Madison Building public exhibit, opening a modern warehouse facility and developing a five-year strategic plan.

The Congressional Research Service ensured continued support to Congress of the highest quality. The service created a COVID-19 resource page featuring nearly 2,000 reports and other products, hosted more than 26,000 congressional participants at over 500 webinars and provided nearly 150,000 custom products and services over the past two fiscal years.

Reading room and Visitor Engagement Office staff worked tirelessly to implement systems and policies that have allowed us to bring researchers and visitors back to the Library in a safe and efficient manner while prioritizing health and safety.

So many of you found other new and innovative ways to accomplish your work remotely during the pandemic. You found new ways to engage with audiences across the country and expanded other efforts to meet the new needs of Congress and the American people during the pandemic. I am amazed but not surprised at the great things you accomplished, because the Library's world-class employees have always brought brilliance and dedication to this work.

We accomplished so much during the pandemic, but as we return to regular operations, we will return to tasks that we could not accomplish remotely. I know that it will take time to adjust to our new state of regular operations. But I hope that along the way, you will experience the simple joy of greeting friends and colleagues returning to our buildings for the first time in more than two years. ■

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.

CALENDAR

18 MONDAY

Webinar: Learn how to participate in the History Unfolded online research project, which investigates U.S. press coverage of the Holocaust. 6 to 8:30 p.m., [register](#). Contact: khul@loc.gov.

20 WEDNESDAY

Webinar: In honor of Deaf History Month, Prints and Photographs Division staff will showcase photographs and prints of Deaf people and related collection items, [register](#). Contact: kfin@loc.gov.

21 THURSDAY

Webinar: Join Congress.gov staff for a session focusing on searching legislation and congressional member information attached to it. 2 p.m., [register](#). Contact: lawoutreach@loc.gov.

NATIONAL RECORDING REGISTRY

RECORDING REGISTRY, CONTINUED FROM 1

ings bring the number of titles on the registry to 600, representing a small portion of the national library's vast recorded sound collection of nearly 4 million items.

The latest additions span 1921 to 2010 and range from rock, pop, R&B, hip-hop and country to Latin, Motown, jazz and recordings of history as it happened – the new class includes speeches of President Franklin D. Roosevelt, WNYC's broadcasts on 9/11 and a podcast interview with comedian Robin Williams.

Keys described her “Songs in A Minor” – one of her favorite albums – as a story. She recalled writing songs like “Troubles,” “Rock wit U,” “A Woman’s Worth” and “Fallin’” in her teens, recording them in her one-bedroom Harlem apartment.

“I’m so honored and grateful that ‘Songs in A Minor,’ the entire album, gets to be recognized as such a powerful body of work that is just going to be timeless,” Keys said.

She called her influences on the album a “fusion of my classical training, meshed with what I grew up listening to.” That included jazz from her mother’s record collection along with classic R&B and hip-hop popular in her New York City neighborhood.

“What is it ... that I think resonates with everybody for so long?” Keys asked. “I just think it was so pure. ... And people could find themselves in it. And I love that.”

Several recordings joining the registry were influential in helping to deepen and grow the genres of rap and hip-hop.

A Tribe Called Quest’s 1991 album, “The Low End Theory,” came to be seen as a definitive fusion of jazz and rap with its distinctive sound. “We are honored to have our work added to the prestigious National Recording Registry amongst so many other astounding works,” said rapper Q-Tip. “We are humbled and grateful for this acknowledgment.”

Wu-Tang Clan’s 1993 album,

“Enter the Wu-Tang (36 Chambers),” shaped the sound of hardcore rap and reasserted the creative capacity of the East Coast rap scene. The group’s individual artists would go on to produce affiliated projects that deepened the group’s influence for decades in hip-hop.

The 2022 class also adds a number of defining Latin sounds to the nation’s audio history from legendary artists.

While Ronstadt is best known for her work in country, rock and pop music, she has spoken often of her Mexican American roots. In 1987, she paid tribute to her heritage with “Canciones de Mi Padre,” recorded with four distinguished mariachi bands. The album quickly went platinum and won a Grammy and is the biggest-selling non-English-language recording in American history. It introduced mariachi music to countless new listeners.

She suspected, correctly, that the songs on “Canciones de Mi Padre” would transcend the language barrier. When she opened a show for the album in San Antonio, she looked out into the audience. “There were three generations of families there,” she recalled. “They all sang along with the songs. They knew them all. It was really fun.”

In 1996, guitarist Ry Cooder and producer Nick Gold assembled an all-star ensemble of 20 Cuban musicians, the Buena Vista Social Club, to record some of the key Cuban musical styles of son, danzon and bolero. The album’s surprising popularity helped fuel a resurgence of Cuban and Latin music, propelled the band to concert dates in Amsterdam and at New York’s Carnegie Hall and led to a popular film by director Wim Wenders.

Soon after, a young Puerto Rican named Ricky Martin paved the way for the globalization of Latin pop with his first major U.S. release, “Livin’ La Vida Loca,” a worldwide smash hit in 1999. Written by Draco Rosa and Desmond Child, the song went to No. 1 in 20 countries and was certified platinum

in the U.S., the U.K. and Australia. It remained at No. 1 on the Billboard Hot 100 for five consecutive weeks. Later, it was named the ASCAP Song of the Year and the BMI Latin Awards Song of the Year, and it won four Grammys.

New to the registry this year are the complete presidential speeches of Franklin D. Roosevelt from 1933 to 1945, considered defining political and social texts of their day. Topics range from the attack on Pearl Harbor to the campaign against polio.

Public radio station WNYC’s broadcasts from Sept. 11, 2001, also join the recording registry this year. The NPR station from New York City broadcast the chaotic first details of the attack on the World Trade Center from its studios just blocks away. Although the station had to struggle to keep its signal live – its transmitters were atop one of the destroyed towers – WNYC staff remained on the air throughout the day.

Some of the newly selected registry titles have already been preserved by copyright holders, artists or archives. For those not yet preserved, the Library’s National Audio-Visual Conservation Center will work to ensure their preservation through the Library’s recorded-sound preservation program or collaborative ventures with other archives, studios and independent producers.

Read more about 2022 registry titles on pages 4 and 5. [Read more about the National Recording Registry.](#) ■

HAVING TECHNICAL ISSUES?

The Office of the Chief Information Officer’s service desk is staffed around the clock with technicians ready to help. Contact ocioservicedesk@loc.gov or (202) 707-7727.